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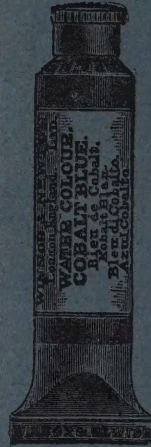
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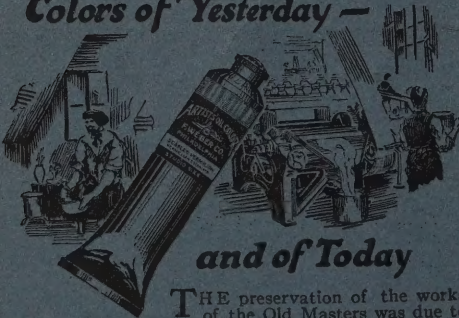
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Gutzon Borglum is Working on This Mammoth Bas-Relief of General Lee on the Face of Stone Mountain, Atlanta, Ga. *Courtesy Kiwanis Magazine.*

THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST

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VOL. VI

APRIL, 1923

No. 8

Carving the Side of a Mountain

Prepared from data written by Dudley Glass in the Kiwanis Magazine, Chicago, and from technical accounts of Sculptor Gutzon Borglum's latest and greatest work.

After you have taken a look at the Peachtree Street parade of the Georgia Peaches in Atlanta, have looked in on one or two of the art schools and galleries there, and begin to think of giving your feet a rest, the question most of you will ask is: "What's the best way to see Stone Mountain?"

You can take an elevator to the top of one of the skyscrapers and look from a north window; you can hop a trolley or board a train. But the best way and the pleasantest is to hire an automobile waiting around the corner, with its owner to drive you and point out the places of interest along the route—out Peachtree Street, once the most famous residence avenue in the South but now "Gasoline Row"; out Ponce de Leon Avenue, past



Roland G. Aughinbaugh

Courtesy Pa. Academy of Fine Arts
CAST (ANTIQUE) DRAWING

the spring of eternal youth, and through Druid Hills, where the millionaires live. It's only about sixteen miles, over a fine paved road.

Stone Mountain has been famous since the first white men penetrated from the Oglethorpe settlements on the coast to the foothills of the Blue Ridge, but in recent years it has come more under the public eye because of the stupendous plan of Gutzon Borglum, the great American sculptor, to carve on its steepest face a

monument such as civilization has not known since the Pyramids of Egypt were built. Mr. Borglum's plans have been pictured and described in newspapers and magazines throughout the country, and now the actual work has begun.

Imagine a precipitous face of granite, the

north side one solid, seamless block of stone, rising eight hundred feet above the surrounding country, seven miles around its base. The southern side is sloping, and pedestrians easily ascend it; an automobile or two has climbed it as a stunt, and a winding road of easy grade is projected. Imagine a statue, carved out of the living rock, which will be seven hundred feet long, its foremost mounted figure eighty-seven feet high, from the top of the cap to the horse's foot!

That was the conception of Gutzon Borglum, whose sculptures are familiar in several of the greater cities, a great artist, an important figure in the councils of the Republican party, an official of the National Boxing Commission, a successful business man—a dreamer—but one who knows how to make his dreams come true.

A monument to the Southern Confederacy, some of whose battles were fought almost in the shadow of Stone Mountain, was the idea of Gutzon Borglum, though he had never lived in the South. It was sponsored by the United Daughters of the Southern Confederacy. Funds were slowly raised, many of the larger gifts coming from Borglum's friends in the North. He knew it would mean a work of years, but he never wavered in his confidence, and now he is beginning the great piece of sculpture of which he has long dreamed.

Work on the Stone Mountain memorial was first begun in 1916, and since that time has been largely financed by Mr. Borglum personally and Sam H. Venable, representing the Venable estate, which owns the mountain. Mr. Borglum's conception is a bold relief of a marching army, emerging from the face of the mountain as from a cavern, and extending for several hundred feet across the vertical face of the cliff. The foremost figures are to be of gigantic proportions, and these will recede into the perspective until the last columns of infantry fade into the stone. In the foreground are to be figures of Robert E. Lee, Stonewall Jackson, Jefferson Davis, and other famous leaders of the Lost Cause.

From the summit of the mountain to the brow of the cliff a stairway of steel and wood has been built, and from extensions of this the workmen who will do the actual carving, with modern electric drills, will hang sus-

pended in steel cages, raised and lowered by cables, 300 feet above the ground. But when his drawings had been finished and his proportions worked out, the sculptor confronted a new problem. The figures must be outlined on the face of the mountain, and no artist could accomplish that while hanging over the side. He must be able to view his work from a proper distance to get the correct perspective, and it is clear that he couldn't go down to the ground and step back several hundred yards every few moments to observe what he had done and be prepared for the next stroke. But Borglum thinks he has solved the problem. He proposes to photograph his monument on the face of the mountain, converting the granite into a sensitized photographic plate by pouring over it enormous amounts of chemicals. The blackness of the night will be his dark room, and from a studio at the foot of the mountain and perhaps a thousand feet away, he will project his picture, drawn to small scale, upon the side of the bluff, printing it there just as a photographer prints a picture in his dark room. It will be developed by pouring on more fluid of a different kind. It sounds odd, but Borglum says it will work, and he usually knows what he is talking about.

Work of installing a huge projecting lamp, something new in the world of science, at the foot of the mountain now is being completed, and when the Georgia Railway and Power Company extends its power lines from the end of the street car line to the mountain Mr. Borglum intends to come to Atlanta and attempt to fasten the likenesses of the Confederate leaders on the side of the great mass of granite. That of Lee alone is intended to be about 83 feet high, while the head of the horse he will be shown riding will be 30 feet in length. These dimensions of the central figure of the proposed picture give an idea of the immensity of the sculpture.

One of the difficulties facing Mr. Borglum was the fact that, when looked at from the automobile roads below the mountain, and seen by pedestrians at the foot of this cliff, the ordinary bas-relief would appear terribly distorted, the feet of the horses and men appearing far larger in proportion than the heads of the men. This would destroy

much of the value of the accurate portraits of Stonewall Jackson, Jefferson Davis, and Robert E. Lee.

So a scheme was devised whereby the original layout was photographed at an angle, the angle being the same as the angle at which the average sightseer would look at the side of Stone Mountain. This "top heavy" drawing is the one the sculptor aims to place, by photography, on the granite surface, so that when viewed from below the figures will appear perfectly proportioned.

The figures of Lee and Davis are to be carved first, at a cost of about \$100,000. Others in the main group will follow, and if funds are forthcoming, Mr. Borglum hopes to carve a whole regiment of troops. When completed it will undoubtedly be the most gigantic piece of statuary in the world.

In the event that the great machine fails to print a picture on the stone wall, just as a picture is printed on paper in the dark room of a photographer's studio, Mr. Borglum intends to use his lamp to "throw" the pictures on the mountain side as a picture is thrown on the screen in a motion-picture theater. Then he will have himself lowered from the top of the mountain in a swinging seat, and working in that dangerous position, will spend an hour or two each night until he has succeeded in outlining with white paint the figures in the memorial.

That the work of carving the gigantic picture will be a dangerous one is acknowledged by experts who have contemplated the task. The steep side of Stone Mountain rises 800 feet in height, with no foothold from top to bottom. The only way the work can be accomplished is by lowering the workmen from the top of the cliff. After the figures are sketched in the men who do the actual carving will be lowered in steel cages to carry on their labors.

The projecting lamp was built for Mr. Borglum in New York at a cost of \$2,000 and weighs 910 pounds. It is supplied with a 150-ampere arc, and this with a set of condensers gives it the power to project a picture further than any other lamp ever built, it is claimed.

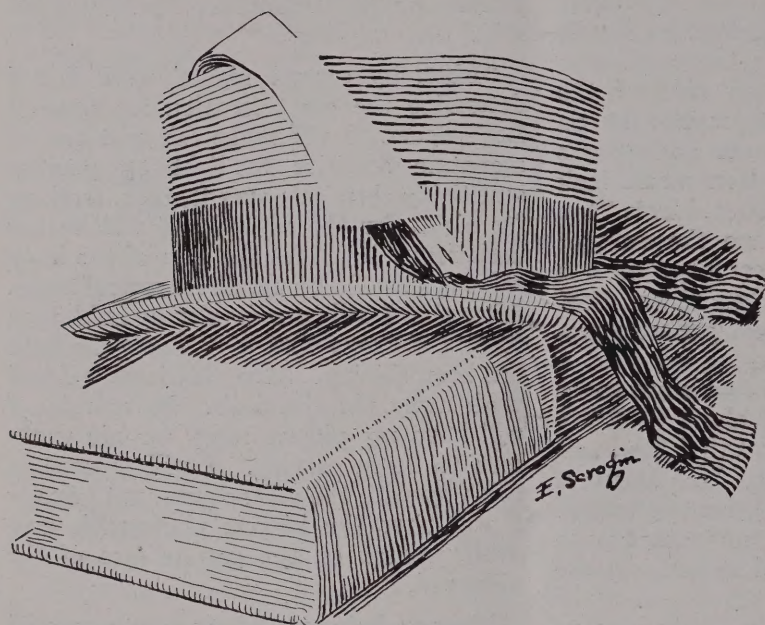
Discussing his plan to photograph the

picture on the mountain Mr. Borglum said:

"First, by several nights' work I will determine the exact location for General Lee's figure. I will make this spot on the mountain sensitive to light by pouring sensitizing chemicals over it, then, working by night, for the night itself will be my dark room, I will let the rays of the lamp shine against the mountain for several hours. After that I will pour developing fluid, then fixing fluid over that part where the light has been shining. After this is done I will wash away the chemicals. By morning I will have my picture ready for my workmen to begin carving. I will proceed in this way with the other figures until finally I will have the biggest photograph ever made printed on the granite face of the memorial."

Plans are being made for a great memorial meeting at Stone Mountain in the near future, when surviving leaders of the Confederacy and the Union armies, President Harding and other government heads and leaders of patriotic organizations throughout the country will be invited to visit the mountain and view the scene of the projected memorial.

If interested in history, the art student will be shown many spots where exciting moments in the Battle of Atlanta took place. There is little left in modern Atlanta to indicate that it was the center of a decisive engagement, that it was almost wholly destroyed by Sherman as he began his march to the Sea. Only a tablet here and there, and a hole through an ancient lamp post, left standing only because it marks the passage of a three-inch cannon ball, remain to tell the story. There may be some sleepy and old-fashioned towns in the South which still discuss the war between the states, but not Atlanta. She lives in the present and for the future, and has no desire to fight the war "all over again." But if you care for that, we'll take you out to the Confederate Soldiers' Home, where the old veterans, over their pipes, will prove to you, beyond a shadow of doubt, that any average Confederate could whip half-a-dozen Yanks before breakfast and scarcely get up an appetite.



PEN AND INK DRAWING, BY E. SCROGIN

UNITED "Y" SCHOOLS' ART COURSES

This year is well under way with many hundreds of students taking advantage of the opportunities offered in various commercial art courses which will enable them to apply their ability and liking to draw in a remunerative way. Many of the students have shown unusual improvement due to persistent and untiring efforts.

Studying each lesson separately, answering its problems, and having it criticized at once by the school instructors, in any art school, and immediately returned, is about as near class-room work as an art correspondence course can come. The results from students who live in nooks and corners throughout the country, where only the mail goes, has been very unusual and inspiring.

One of the best original drawings made during January was by William H. Bunce of Stillwater, New York, a young man on the threshold of life, greatly interested in animal studies and the out-of-doors. One drawing, among the many he submitted, was made after a five mile walk across country with snow-shoes. This required courage and a determination to get first-hand information. The drawings were in response to Lesson 9 in the Commercial

Art Courses which deals with Pencil Drawing. The second best drawing was made by E. Scrogin of Wichita, Kansas, a man who has had to plod and struggle and whose vision and determination to succeed found a correspondence course of great value while earning his living as a commercial artist. This study was sent in answer to a lesson which deals with the grouping of objects.

The following students sent in work which deserves honorable mention: Paul F. Wenzel, R. O. Johnson, George Podorson, Jacob Miller,

Werner C. Goerner, William Bunce, Harry Jacobs, Henry Birdsall, R. C. Byers, John Denzer, Frank Garrett, Albert Nelson, G. S. Woodman, Albert Halverson, H. W. Stock, H. E. Gloyd, Ray T. Stockdale, Raymond Hill, Stewart Reith, Alexander Lawson, John P. Nimphiys, Wilbur B. Mitchell, H. E. Butters, Harry O. Anderson, and Robert Archer.

The out-door sketch of William H. Bunce is a difficult subject to handle. In the first place the perspective would be confusing to most artists. These problems have been cleverly overcome. The fence leading the eye into the picture is a matter of good composition. The free and easy method of handling the pencil is attractive. The strokes are sure and true. This quality is only obtained after a student has made serious studies. It is often the result of mental and memory sketching. There is atmosphere and a whiff of the out-of-doors. The true quality of the pencil drawing is somewhat lost due to the halftone screen. Students should realize the importance of getting out and studying nature. The fellow who goes out with pencil, sketch-book, and eyes open, will store up experience which will always be of value later on. F. Hopkinson Smith in his little gem, "Out-Door Sketching" (Scribner's) tells in the most fascinating way the value of his methods and efforts. The beautiful draw-



PENCIL DRAWING

An Outdoor Scene, New York State

BY WILLIAM H. BUNCE

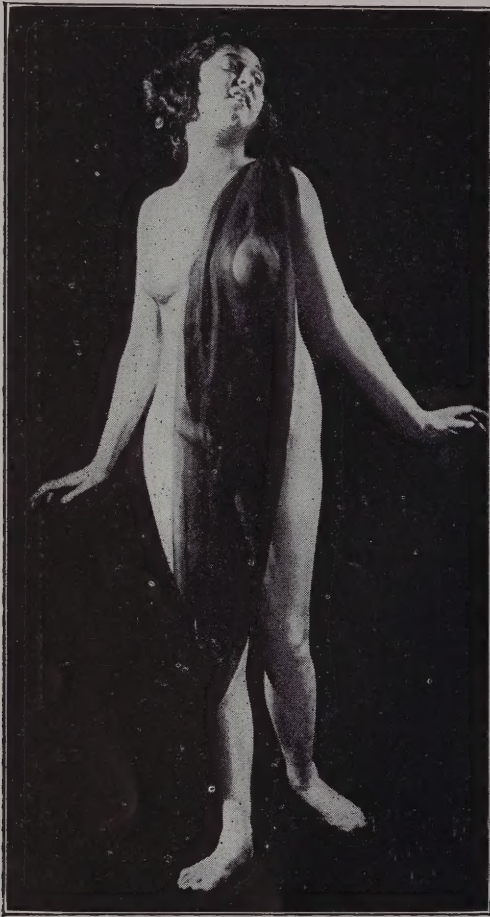
ings that have been left to us as a legacy of his genius, bear out the value of outdoor studies.

If William Bunce had perhaps added one figure it would have made the drawing more interesting. A human figure always suggests that the place is habitable and not imaginary.

The pen-and-ink drawing of E. Scrogin has "atmosphere" and character plus good sound drawing. There is a lot of light, freedom and play of line. The textures of each object are cleverly suggested by character of pen line. The feeling in the necktie is especially well executed. The shading in the rear of the hat might have been more interestingly vignettted. The group is interesting. Drawings of this character are the kind that advertisers like and which are rather difficult to obtain. The clear open lines reproduce well and are particularly useful for newspaper reproduction.

The students of the "Y" are invited to compete for the June cover of the AMERICAN ART STUDENT MAGAZINE. This design may be in one or two colors which can be reproduced with line cuts. The student should think of his idea—an idea that would

fit in with the rare days of June. After a few pencil sketches, don't be satisfied with the first one—the idea color sketch should be made on cover stock that would be practical for the purpose. Any paper concern will gladly furnish cover stock upon request. The final color drawing should be made. To get the experience of how to prepare copy for the engraver make an *outline* tracing of the final drawing in black ink on white paper. Then prepare a tissue overlay over this drawing indicating with crayons or water color where the colors are to be used. Make the drawings about one and one-half times larger than the original which should be $5\frac{1}{2}$ inches wide by $5\frac{3}{4}$ inches deep. The drawing must be an original not a copy from some other artist's effort. The prize winning drawing will receive a life subscription to the AMERICAN ART STUDENT AND COMMERCIAL ARTIST MAGAZINE, valued at \$25. The contest will close April 30th. All drawings must be in by that date. Send tracing overlay with drawing. Even though you have never attempted this type of work before the experience will be very valuable. Get busy at once on this idea.



PHOTOGRAPHIC STUDY
Courtesy of Northwest Art Studios, Chicago

DISCUSSING THE NUDE IN ART

The nineteenth of a series of short articles written for commercial illustrators and art students.

The newspapers reported that a recent exhibition at the Academy of Fine Arts in Philadelphia (the oldest art school in America) showed more than the usual number of "academic nudes." That is, of course, no argument for or against the nude in art, the galleries of this academy being the proper place for such exhibits.

There is a Chinese proverb which says, "Do not lace your shoes in a melon field or adjust your hat under a plum-tree if you would avoid suspicion."

Probably when the first drawings were made there was a discussion as to the propriety of certain phases of the nudity

of the human body; most assuredly we have all the evidence possible that frescoes, mural decorations, vase ornamentation, panels, etc., done by the peoples of three to four thousand years ago, were made, in nearly all cases, with chaste, clean ideas and ideals. The totem poles of the remote Indian and Esquimau tribes of northern Alaska are, in 99 per cent. of the cases, fit to pass our modern requirements of purity and decency in art.

There have been many paintings made in the past, hundreds of them, which, regardless of the technical execution of the work, pass into the realms of vulgarity and indecency. On the other hand, there are many photographs, some for exhibition purposes and others for technical aids to artists, which are as good as the fussiest Comstocker could demand. Then how are we to decide?

Obviously the publication of a detail photograph of the nude male figure in medical books and magazines would be correct and proper—in fact is, in most cases, necessary. On the other hand, an artist's copy of the "Rape of the Sabines" or the "Birth of Venus" would be manifestly indecent were it to adorn the walls of a barroom, facing the big glass mirror. No one questions that.

In considering the use of the nude, whether it be in an advertisement, a book cover, a painting, a motion picture, or anything else there are several things which must be counted upon. To ignore these questions is to court trouble, abuse, and possibly court action. They are as follows:

Just how good, and by how famous a photographer or artist, is the work in question? Where is it to be exhibited and before whom? For what purpose was it made? And, lastly, will it benefit the majority of those viewing it, spiritually, mentally, educationally, or morally?

One of our readers recently suggested that we publish one or two studies by some of the firms now selling nude and draped studies, and ask some of our talented readers to make pencil drawings of them, letting the younger students see just how the studies may be used in a practical way. We shall probably do this later on. Through



LE REPOS DU MODELE—SCENE D'ATELIER

BY JEANNE MAILLART

Exhibited, Salons de Paris

the courtesy of the Northwest Art Studios, Chicago, one of the halftones accompanying this article, was secured.

The other halftone shows a group studying the model, the original having been exhibited and won noteworthy comment in several Paris art galleries. Such groups are by no means uncommon among the leading artists of America and England; famous illustrators and painters frequently gather to test out some new ideas, whether it be in color harmony, or the study of dynamic symmetry which has gathered such momentum of late.

In conclusion, let us quote from a recent editorial in the *New York American*, which states, "It cannot be too often pointed out that there is a great difference between the nude in art and the undressed.

"Nude art is frank and open nakedness with beauty as its object.

"It is like candid speech. It does not dissemble its glorious humanity. It is not ashamed. It speaks forth like the plain,

blunt man of Shakespeare, who loves his friend.

"There is nothing suggestive or unwholesome about nude art, any more than there is about sincerity in any other department of life.

"But the undressed in art is a wholly different matter. It is not always easy to draw the line between the two, and yet to the average clean-minded spectator, there is little difficulty in deciding that the undressed in art, no matter how beautiful, is ever so little unclean.

"The undressed tends to morbidity in the onlooker. Sometimes it is subtle in its intention, sometimes crude.

"Of course, there are people whose minds are so warped that every window through which they see life is covered with grime and every object visioned seems dirtied.

"Nudity in art has done less harm," said Dr. Henry Van Dyke, "than nudity in the language in which it is discussed."

WAS THE SAVIOUR A BOOTLEGGER?

Independent Artist Paints Him in a Hooch Raid

Whatever may have been said of the Society of Independent Artists as far as their exhibiting activities go, one big fact stands out like a burning barn at midnight. That is the attempt to secure advertising and notoriety by slurring someone's religious beliefs and poking inelegant fun at respectable, law-abiding, Christian statesmen.

We refer to the painting by J. Francois Kaufman, a none-too-well-known painter who exhibited a canvas depicting the Saviour at the marriage feast in Cana, and showing, at the right-hand side of this canvas (the technical merits and pictorial value of which is certainly open to question), the figures of Bryan, Volstead and Anderson, engaged in remonstrating with the Christ, or pouring wine upon the floor.

After careful analysis, and the reading of the title, "Father forgive them, they know not what they do," we are firmly convinced that such a product can come but from one of three causes, namely, ignorance, malice, or insanity. Regardless of the disposition to be made of Abraham Baylinson's case, the secretary who was summoned to court because of the exhibiting of this painting, we want to suggest that Kaufman is practically accusing the Saviour of being a bootlegger. Probably Mr. Kaufman was ignorant of the fact that the "wine" used in Palestine two thousand years ago was pure, unadulterated juice from freshly pressed grapes. If Mr. Kaufman ever treated himself to a glass of cool grape juice he will realize how much better it is than that which has laid to rot and decay and generate poisons. To deny that alcohol is a poison is to plead guilty to our first charge—ignorance.

If any sane man imagines that the Saviour would deliberately bring into being, at a wedding feast, poisonous, intoxicating liquors and expect the guests to indulge freely, there isn't much hope for that man. All through the New Testament (of course, one has to read the Bible in order to be able to paint Bible pictures), the use of wine was condemned. All through the Old



CHARCOAL DESIGN, BY A MARYLAND ART STUDENT
ROBERT ANDREW CROMWELL

Testament the grain of that period is spoken of as "corn," while as a matter of fact corn was non-existent there. Calling grape juice "wine" was no sin, but, as Abraham Lincoln said, "Calling a sheep's tail a leg doesn't make it one."

Of course, if there was a deliberate idea in the artist's mind (we hope not), to slander the Christ, insult Christian statesmen of our present time, and bring ridicule on the Constitution, the purpose has been 100 per cent. achieved. For our part we'd have loved to have sipped some of that individuals ask a lot of questions and some ask the same question every time we meet. Sort of a "How d'ye do."

These questions easily assort themselves into ten classifications—ten different questions; never any more, never any less, and my fellow craftsmen tell me that they are subject to exactly the same questions. I think I can clear the air a great deal if I give you a list of these ten questions in the order of their frequency and then try to answer them singly at greater or less length.

In Re. Book Orders

No attention will be paid to book orders until the ten cents postage on orders has been paid. Twenty cents is charged for books to be delivered outside of the geographical boundaries of the United States.

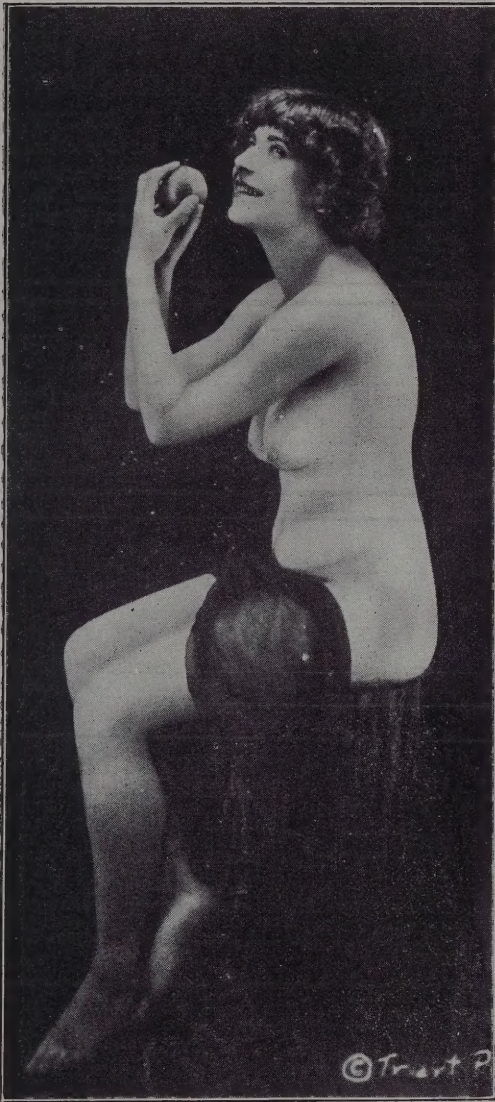


PHOTO STUDY
Courtesy of the Triarts Publishing Co., New York

BOARDWALK TO HAVE GREAT HOME AND ARTS EXPOSITION

An American Exposition Fair, to rival the greatest of those of European countries, will take place on Young's Million Dollar Pier, Atlantic City, N. J., from June 16 to September 8, 1923. The affair is given under the auspices of the American Home and City Beautiful Association with the two-fold object of encouraging the use of articles of American manufacture and education of the people of the United States in home and city beautification.

To show contrast in modern and ancient civilization the Exposition management will erect and completely furnish a modern "Home Beautiful," and will also reproduce a "House of the Ancients," as an example of a contemporary type of residence in vogue in the days of the Egyptian Pharaoh Tut-Ankh-Amen. The modern home will be in charge of an up-to-date economic hostess, with assistants, to tell the throngs of visitors how to make their homes more beautiful, while the "House of the Ancients," will be presided over by an equally modern Miss or "Missus," but who will be dressed in a most striking adaption of an Egyptian costume, declared in national competition, to be the best Egyptian style production of the season.

The American Home and City Beautiful Association, as its name implies, seeks to promote beauty in home and city through the cultivation of artistic and practical standards in building construction, equipment, decorations and furnishings of homes, and for all public improvements tending to beautify the community.

INDUSTRIAL ARTS DEVELOPMENT MEDAL FOR COMPETITION

Michael Friedsam recently presented to Howard Greenley, President of the Architectural League, an Industrial Arts Development Medal to be competed for by artists and artisans of America and to be presented by the Architectural League to that individual who has contributed most to the development of art in industry in 1923.

The medal was presented to Mr. Greenley at a ceremony which took place in front of B. Altman & Company. Before Mr. Friedsam presented his medal, Mr. Greenley and a committee of architects waited upon him and asked him to accept the chairmanship of a committee to further industrial arts in America.

Mr. Friedsam in presenting the medal to Mr. Greenley stated that he hoped it would be an incentive to a further linking together of art and industry. The committee of award of the Architectural League consists of Howard Greenley, President; James Monroe Hewlett, President of the Mural Painters; Dr. John H. Finley, Charles Cheney, Professor C. H. Richards and Sidney Blumenthal.

J. N. Darling

The *New York Tribune* is to be congratulated on the excellent cartoons appearing on its editorial pages signed, "Ding." Of late, his masterful grasp of the situation existing in the Ruhr Valley, Germany, is attracting nation-wide attention. J. N. Darling and Herbert Johnson represent the "top-notchers" among American cartoonists. Their efforts have enough seriousness and humor to make them palatable and digestible, and at the same time they drive home vital truths. Both of these men have their work syndicated. Incidentally, both of them have been fighting hard for the Soldiers' and Sailors' Compensation Act which President Harding refused to sign.

The news stand sales of THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST for the coming issue, next month, are bound to be enormous. Better order your copy early—or, better still, send in your subscription or renewal today. Write legibly, in ink preferred, and be sure to notify this magazine in advance when you are changing your address.

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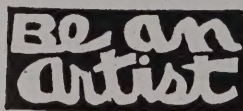
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WRITE FOR CIRCULAR

THE BALTIMORE MUSEUM OF ART

The opening of the Baltimore Museum of Art, after a two years' campaign, adds another link to the chain of cultural centers that extend from Portland, Maine, west to Portland, Oregon, and south to New Orleans.

This newest of the Art Museums, established in the old Garret Mansion on Mount Vernon Place, in the heart of Baltimore, opened its Inaugural Exhibition with a private view followed by a reception, and then thrown open free to the public.

The mansion with its imposing entrance hall and large rooms, has been adapted very effectively to the uses of an Art Museum by the Director, Florence N. Levy. The entire main floor is devoted to exhibits both permanent and temporary. It is also becoming the center of art activities in Baltimore, the Friends of Art having been given the use of a room on the third floor, where also are located the Museum offices and a conference room which seats about one hundred and which is equipped with an excellent stereopticon. The Handicraft Club has a permanent sales room in the basement with an entrance directly from the street.

The scope of the Inaugural Exhibitions includes paintings and water colors by American Artists; etchings by old and modern masters from the Conrad collection; East Indian metal work and wood carving of the sixteenth, seventeenth and eighteenth centuries; American and English silver and furniture of the eighteenth and early nineteenth centuries; Flemish tapestries; sculpture by American artists, and paintings in oil by American and foreign deceased and contemporary artists.

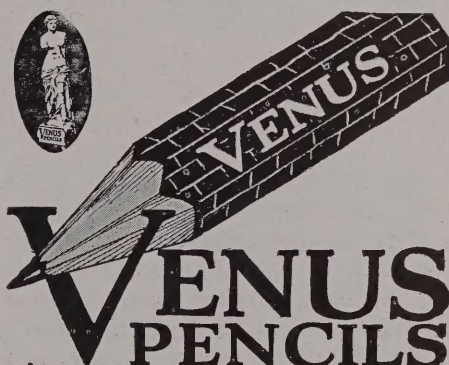
There is an elaborate illustrated catalogue with a view of the building, drawn by Erik Haupt. The poster announcing the exhibition, displayed the exterior of the building, is by Raymond G. Chard.

The Museum has been granted a plot of land near Johns Hopkins University and expects to build soon. In the meantime there will be shown in the present quarters interesting permanent and loan collections of the fine and industrial arts. It is hoped that the permanent collections will be made

up through gifts. Already several paintings, drawings, textiles and porcelains have been presented to the Museum. The officers include: President, Mr. Blanchard Randall; Vice-Presidents, Dr. A. R. L. Dohme and Dr. Hugh H. Young; Secretary, Mr. Henry H. Wiegand, and Treasurer, Mr. B. Howell Griswold, Jr.

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A FINE ARTS
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Park Commissioner Gallatin suggests the creation of offices of Commissioner of Fine Arts for New York City and of Secretary of Fine Arts for the State. He would have these officials empowered to work out plans for beautifying the metropolitan district. Besides their constructive functions they would have, under his plan, authority to forbid the alteration or destruction of buildings of historic interest.

There is no doubt that a Commissioner of Fine Arts with such powers as Mr. Gallatin recommends could make his office an important factor in New York's development. The beauty the city now possesses owes little to deliberate planning for fine effects. We are fortunate that there is so much, but everybody must recognize how much greater the sum of that beauty would be had the city begun to seek it long ago.

If New York City had a Commissioner of Fine Arts the General Post Office Building and the Pennsylvania Station might not be deprived of much of their effect for the lack of proper approaches. The east bank of the Hudson might not be a railroad yard. A gas tank might not dispute with Grant's Tomb for domination of the landscape. These are things that deliberate city planning has in its power to avoid. These are things that Mr. Gallatin's Commissioner of Fine Arts would seek to avoid in the future.

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Page Eighteen

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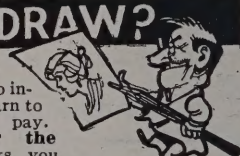
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